

Abstracts

PANEL I – APPROPRIATION, DERIVATION, PERFORMANCE

The Importance of Being Passionate.

Parody and Satire in Marc Rappaport's Mozart in Love

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A satire of melodramatic imagination, Mark Rappaport's *Mozart in Love* (1975) is also, both in its letter and in its spirit, a parody of operatic conventions. The film tells the story of the composer's entanglements with the three Weber sisters while it also incorporates various arias and ensembles from Mozart's operas. My goal is to investigate the aesthetic and political consequences of this gesture of appropriation, through which cinema profanes—while at the same time running the risk of falling in love with—opera.

Silent Cinema Through Italian Opera Glasses: Three Perspectives on Rapsodia satanica

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Opera and cinema cross paths repeatedly in the 1914 film *Rapsodia satanica*, whose score was provided, famously, by opera composer Pietro Mascagni. The score's creation and initial reception—two possible “perspectives” on *Rapsodia*—are inextricable from contemporary operatic discourse. My paper, however, examines a third such perspective: that afforded by the work's early performances. The latter, I argue, index conflicting impulses towards nostalgia and modernity in Italy at this time, in both film *and* opera.

Cinematography with Scent of Opera: Films and their Singing Derivatives

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Philip Glass based his second opera trilogy—which includes *Orphée* (1993), *La Belle et la Bête* (1994), *Les Enfants Terribles* (1996)—on Jean Cocteau's films. In the last decade or so, composers turn more frequently to films in search for the subject of new opera. Some examples are Howard Shore's *Fly* (2008), after Cronenberg, Michel van der Aa's *After Life* (2005-6), after Hirokazu Koreeda, and Olga Neuwirth's *The Lost Highway* (2003), after Lynch. I will discuss if there are common operatic qualities that turn those movies into opera heroes.

PANEL II – TALES OF LIVENESS AND DEADNESS

The Deadness of Live Opera

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Scholarly and press accounts of opera on screen seem fixated on an economy of loss or appropriation in which a deeply compromised artifact (a film, a DVD, an online video) faintly traces or poorly represents an absent original (staged performances in the theater, singers in the flesh, “live” audiences). Drawing upon some recent interventions on questions of liveness and presence, I revisit this dynamic of loss to ask what screen media are supposed to miss about opera and what we imagine the original to have been.

When the Puppets Get Together:

Intermediality and Intersubjectivity in Powell and Pressburger's Tales of Hoffmann

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The puppet, as a type of “intermedia,” offers an opportunity to see layers of mediation, most especially, between gesture and voice. The historical preference for the operatic voice over the histrionic acting body aligns with discourses of anti-theatricality surrounding the puppet. I pair the implicit hierarchy of media in these accounts with the power structures typically associated with the rhetorical use of the puppet. However, Powell and Pressburger's opera film *Tales of Hoffmann* demonstrates that the puppet, and the power structures associated with it, work differently when different media intersect.

Lip-Synching to My “Song of Love”: The Dancing Doll in Powell & Pressburger's Tales of Hoffmann

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In *The Tales of Hoffmann* (1951), Offenbach's opera is boldly re-envisioned as a cinematic opus and dream ballet, conceived by Powell & Pressburger as a master film that would combine painting, dance, and music through a series of illusions, most strikingly that of marrying “opera singers' voices to ballet dancers' bodies.” This paper will demonstrate how incongruities in Moira Shearer's performance as the dancing doll Olympia, including the disembodiment of her voice (Shearer's failure to lip-synch), express greater tensions relating to artistic production, agency, and the control of bodily movement in the process of adapting an opera to film.

PANEL III – EROTICS AND THE IMAGE

The Erotics of Fictional Worlds

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What would it mean to think “diegesis” not as boundary, containment, whole, but as investment, absorption, and a forgetting of what is outside? If we change the idea of diegesis, what does the idea of music (as the “non-diegetic”) become, and what new words could we have (after mimesis, accompaniment, expression) to describe its relation to fictional worlds?

Sensation & Citation: Peter Konwitschny stages Verdi via Visconti in Vienna

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This paper seeks to comprehend the medial traffic in Peter Konwitschny's production of Verdi's *Don Carlos* for the Staatsoper in Vienna, where it was recorded for television in 2004 and then released on DVD by TDK in 2005. Like so many of his productions, Konwitschny's *Don Carlos* overflows with medial self-consciousness. By inflecting the Oedipal dynamics of Verdi's piece as a scene of (and struggle over) the means of representation, all the while citing various overdetermined instances of such representation, the production crystallizes some of the problems and possibilities of live opera's dissemination into various overlapping medial landscapes, encompassing television, DVD, and cinema.